



CHRISTMAS CAROLS
AND
HYMNS

MOLLIS DANN

C. F. Nagro

CHRISTMAS CAROLS AND HYMNS

FOR
SCHOOL AND CHOIR

COMPILED AND EDITED

BY

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AMERICAN BOOK COMPANY
NEW YORK . . . CINCINNATI . . . CHICAGO

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BY

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Entered at Stationers' Hall, London
Christmas Carols and Hymns

F-P 11

PREFACE

IN making this book the author has aimed to bring together:
The most beautiful and attractive Christmas Carols,
The best Christmas Hymns,
A few Standard Christmas Anthems.

Great care has been exercised to include only music that is worthy of study. It is believed that the superior excellence of the selections will appeal to competent choir leaders, who will find ample material in the book for many Christmas programs.

The book is intended also for use in schools. Many of the Carols may be sung in unison, especially by children, with excellent effect. With few exceptions, the music will be found equally suitable for high schools and choirs.

The metronome marks have been inserted to indicate the general tempo and not to fix the absolute speed at which the pieces are to be taken. In many of the selections, various modifications of tempo, rhythm, and accent are demanded by the character of the text or the music, and a rigid adherence to the metronome mark is often most unfortunate. However, the most important duty of the conductor is to know and indicate the proper tempo, and the metronome marks may assist the inexperienced conductor in this most important matter.

HOLLIS DANN

CORNELL UNIVERSITY,
ITHACA, N. Y.
July 1, 1910

CHRISTMAS CAROLS AND HYMNS

NOUÈL DES AUSÈLS

(CAROL OF THE BIRDS)

BAS-QUERCY

Not slow

1. Whence comes this rush of wings a - far,
2. "Tell us, ye birds, why come ye here

Fol - low - ing straight the No - òl star? Birds from the woods in
In - to this sta - ble poor and drear?" "Has-t'ning we seek the

won - drous flight, Beth - le - hem 'seek this Ho - ly Night.
new - born King, And all our sweet - est mu - sic bring."

3. Hark how the Greenfinch bears his part, 4. Angels and shepherds, birds of the sky,
Philomel, too, with tender heart, Come where the Son of God doth lie;
Chants from her leafy dark retreat, Christ on the earth with man doth dwell,
Re, mi, fa, sol, in accents sweet. Join in the shout, Noël, Noël!

UNDER THE STARS

ANNA S. DRISCOL

MARGARET COOTE BROWN

Legato Tenderly ♩ = 132

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked as 132 beats per minute.

1. Un - der the stars one ho - ly night, A lit - tle Babe was born; . . .
 2. Un - der the stars one bless - ed night, The Christ-child came to earth; . . .
 3. Un - der the stars this hap - py night, We wait for him once more; . . .

The piano accompaniment for the first vocal line features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Pedal markings are placed below the staff at regular intervals.

O - ver his head a star shone bright, And glis-tened till the morn; . . .
 And through the dark-ness broke the light Of morn-ing at his birth; . . .
 And seem to see the won-drous sight The shepherds saw of yore; . . .

The piano accompaniment for the second vocal line continues with the same rhythmic pattern. The right hand has some melodic movement, while the left hand remains primarily accompanimental. Pedal markings are present throughout.

And wise men came from far a - way, And shepherds wandered where he lay,
 And sweet ho - san - nas filled the air, And guard-ian an - gels watched him where
 O Ba - by born in Beth - le - hem, Come to us as you came to them,

The piano accompaniment for the third vocal line features a more complex texture with chords and moving lines in both hands. Pedal markings are used to sustain the accompaniment.

UNDER THE STARS

Up - on his low - ly bed of hay, Un - der the stars one night. .
 The vir - gin moth - er knelt in pray'r, Un - der the stars one night. .
 And crown us with love's di - a - dem, Un - der the stars one night. .

poco rit. *p*

Ped. *Ped.* *Ped.* *Ped.*

JOY TO THE WORLD

ISAAC WATTS, 1709

G. F. HANDEL

(ANTIOCH)

♩ = 69

1. Joy to the world, the Lord is come! Let earth re - ceive her King; Let
 2. Joy to the world, the Sav - iour reigns, Let men their songs em - ploy; While

ev'r-y heart pre - pare him room, And heav'n and na - ture sing, And
 fields and floods—rocks, hills, and plains Re - peat the sound-ing joy, Re -

And heav'n and na - ture sing, And heav'n, And heav'n and na - ture sing.
 Re - peat the sound-ing joy, Re - peat, Re - peat the sound-ing joy.

sing, joy,

sing, joy, And heav'n and na - ture sing, Re - peat the sound-ing joy,

3. No more let sin and sorrow grow,
 Nor thorns infest the ground;
 He comes to make his blessings flow
 Far as the curse is found.

4. He rules the world with truth and grace,
 And makes the nations prove
 The glories of his righteousness,
 And wonders of his love.

O BIENHEUREUSE NUIT

Molto tranquillo

SOPRANOS AND ALTOS (OR SOLO)

pp

Normandie Carol

1. O night, peace - ful and blest! For
2. O morn, ra - dian't with love! The

pp

$\text{♩} = 116$

now, Je - sus doth rest Near his fond watch - ful moth - er; Soft
choirs hymn thee a - bove, For their watch now is end - ed; On

poco

Animato *sempre crescendo*

light o'er him doth shine, A - round, bright an - gels
high, songs nev - er cease, While ours with theirs are

cres. *sempre crescendo*

hov - er, He is the Child Di - vine.
blend - ed, He is the Prince of Peace.

cres. *f colla voce* *a tempo* *pp* *dim.*

O BIENHEUREUSE NUIT

CHORUS

pp

O night, peace-ful and blest! For now Je-sus doth rest Near his
 O morn, ra-diant with love! The choirs hymn thee a-bove, For their

Animato

fond watch-ful moth-er; Soft light o'er him doth shine, A -
 watch now is end-ed. On high, songs nev-er cease, While

sempre cresc.

rall.

ff

round, bright an-gels hov-er, He is the Child Di-vine.
 ours with theirs are blend-ed, He is the Prince of Peace.

sempre cresc.

f rall.

dim.

HYMN FOR CHRISTMAS DAY

J. Goss

Moderato ♩ = 84

1. See a - mid the win - ter's snow, Born for us on earth be - low,
2. Lo, with - in a man - ger lies He, who built the star - ry skies;

See the ten - der Lamb ap - pears, Prom - ised from e - ter - nal years.
He, who throned in height sub - lime, Sits a - mid the Cher - u - bin.

Più mosso
CHORUS

Hail, thou ev - er - bless - ed morn! Hail, Re - demp - tion's hap - py dawn!

p a tempo *f* *più mosso*

Sing thro' all Je - ru - sa - lem, Christ is born in Beth - le - hem.

(Sopranos and Altos)

3. Say, ye holy shepherds, say,
What your joyful news to-day;
Wherefore have ye left your sheep,
On the lonely mountain steep?
Hail, thou ever blessed, &c.

5. Sacred Infant, all Divine,
What a tender love was thine;
Thus to come from highest bliss
Down to such a world as this!
Hail, thou ever blessed, &c.

(Tenors and Basses)

4. "As we watched at dead of night,
Lo, we saw a wondrous light;
Angels singing 'peace on earth,'
Told us of the Saviour's birth."
Hail, thou ever blessed, &c.

6. Teach, oh, teach us, Holy Child,
By thy face so meek and mild,
Teach us to resemble thee,
In thy sweet humility!
Hail, thou ever blessed, &c.

WE THREE KINGS OF ORIENT ARE

REV. JOHN HENRY HOPKINS

mf *mf*

$\text{♩} = 138$

1. We three kings of
 Melchior 2. Born a King on
 Caspar 3. Frank - in - cense to

mf *mf*

O - rient are: Bear - ing gifts we trav - erse a - far Field and
 Bethlehem's plain, Gold I bring to crown him a - gain, King for -
 of - fer have I, In - cense owns a De - i - ty nigh; Prayer and

foun - tain, moor and moun - tain, Fol - low - ing yon - der star.
 ev - er, ceas - ing nev - er, O - ver us all to reign.
 prais - ing all men rais - ing, Wor - ship him, God most High.

CHORUS

a tempo

ff *ff*

O, Star of won - der, star of night, Star with roy - al beau - ty bright,

West - ward lead - ing, still pro - ceed - ing, Guide us to Thy per - feet light.

Bakhazar

4 Myrrh is mine, its bitter perfume
 Breathes a life of gathering gloom;
 Sorrowing, sighing, bleeding, dying,
 Sealed in the stone-cold tomb.
 O, Star of wonder, &c.

5 Glorious now behold him arise,
 King and God and sacrifice;
 Alleluia, Alleluia,
 Earth to the heavens replies.
 O, Star of wonder, &c.

CAROL FOR CHRISTMAS EVE

Gascon, 16th century

mf = 80

1. Lis - ten, lord-lings, un - to me, a tale I will you tell; Which, as on this
 2. Shep-herds lay a - field that night to keep the sil - ly sheep, Hosts of an - gels
 3. On - ward, then, the an - gels sped, the shep-herds on - ward went, God was in his

night of glee, in Da - vid's town be - fell. Jo - seph came from Naz - a - reth with
 in their sight came down from heav'n's high steep. Ti - dings ! ti - dings ! un - to you: to
 man - ger bed, in wor - ship low they bent. In the morn - ing, see ye mind, my

Ma - ry, that sweet maid; Wea - ry were they, nigh to death; and for a lod - ging
 you a Child is born, Pur - er than the drops of dew, and bright - er than the
 mas - ters one and all, At the al - tar him to find who lay with - in the

CHORUS
Piu mosso

ff
 pray'd. Sing high, sing low, Sing high, sing low, sing to and fro, Go tell it out with
 morn.
 stall.
ff Sing high,
 Sing low,

speed. Cry out, and shout all round a - bout That Christ is born in - deed.

CHANTONS, BERGERS, NOËL, NOËL

Vivace ♩ = 176

Besançon Carol

Two singers to each part

mf

1. Shep-herds! shake off your drow - sy sleep, Rise and leave your sil - ly sheep;
2. Hark! e - ven now the bells ring round, Lis - ten to their mer - ry sound;
3. See how the flow'rs all burst a - new, Think - ing snow is sum - mer dew;
4. Shep-herds! then up and quick a - way, Seek the Babe at break of day;

mf

An - gels from heav'n a - round loud sing - ing, Ti - dings of great joy are bring - ing.
 Hark! how the birds new songs are mak - ing, As if win - ter's chains were breaking.
 See how the stars a - fresh are glow - ing, All their bright - est beams be - stow - ing.
 He is the hope of ev' - y na - tion, All in him shall find sal - va - tion.

CHORUS

ff *poco rit.*

Shep-herds! the cho - rus come and swell! Sing No - ël. Oh, sing No - ël.

ff

GOOD KING WENCESLAS

$\text{♩} = 69$
f

Chorus
1. Good King Wen - ces - las look'd out On the Feast of Ste - phen,
Tenor Solo
2. "Hith - er, page, and stand by me, If thou know'st it, tell - ing,
Tenor Solo
3. "Bring me flesh, and bring me wine, Bring me pine - logs hith - er;

When the snow lay round a - bout, Deep and crisp and e - ven;
Yon - der peas - ant, who is he? Where, and what his dwell - ing?"
Thou and I will see him dine When we bear them thith - er."

Bright - ly shone the moon that night, Though the frost was cru - el,
Treble Solo
"Sire, he lives a good league hence, Un - der - neath the moun - tain;
Chorus
Page and mon - arch forth they went, Forth they went to - geth - er;

When a poor man came in sight, Gath - ring win - ter fu - el.
Right a - gainst the for - est fence, By Saint Ag - nes' fonn - tain."
Through the rude wind's wild la - ment And the bit - ter weath - er.

Treble Solo
4 "Sire, the night is darker now,
And the wind blows stronger;
Fails my heart, I know not how,
I can go no longer."
Tenor Solo
"Mark my footsteps, my good page,
Tread thou in them boldly:
Thou shalt find the winter's rage
Freeze thy blood less coldly."

Chorus
5 In his master's steps he trod,
Where the snow lay dinted;
Heat was in the very sod
Which the saint had printed;
Therefore, Christian men, be sure,
Wealth or rank possessing,
Ye who now will bless the poor,
Shall yourselves find blessing.

SLEEP, HOLY BABE

Rev. J. B. DYKES

p

pp *cres.* *mf*

1. Sleep, Ho - ly Babe! up - on thy moth - er's breast; Great Lord of earth, and
 2. Sleep, Ho - ly Babe! Thine an - gels watch a - round, All bend - ing low with

pp *cres.* *mf*

dim.

sea, and sky, How sweet it is to see thee lie In such a place of rest,
 fold - ed wings, Be - fore th' In - car - nate King of Kings, In rev - 'rent awe pro - found,

dim.

pp

In such a place of rest. . . .
 In rev - 'rent awe pro - found. . . . ACCOMP.

pp

3. Sleep, Holy Babe! while I with Mary gaze
 In joy upon that face awhile,
 Upon the loving infant smile
 Which there divinely plays.

4. Sleep, Holy Babe! ah! take thy brief repose;
 Too quickly will thy slumbers break,
 And thou to lengthened pains awake,
 That death alone shall close.

JACOB'S LADDER

Traditional

Tempo giusto ♩ = 76
mf SEMI-CHORUS

1. As Ja - cob with trav - el was wea - ry one day, At night, on a
 2. This lad - der is long, it is strong and well-made, Has stood hun-dreds of

stone for a pil - low, he lay; He saw in a vi - sion a
 years and is not yet de - cayed; Many mil - lions have climbed it and

lad - der so high That its foot was on earth, and its top in the sky.
 reached Si - on's hill, And thou - sands by faith are climb - ing it still.

ff CHORUS
 Hal - le - lu - jah to Je - sus, who died on the tree, And hath rais'd up a

ff
 lad - der of mer - cy for me, And hath rais'd up a lad - der of mer - cy for me.

3. Come let us ascend: all may climb it who will,
 For the angels of Jacob are guarding it still:
 And remember, each step that by faith we pass o'er,
 Some prophet or martyr hath trod it before. *Cho.*
4. And when we arrive at the haven of rest,
 We shall hear the glad words, "Come up hither, ye blest;
 Here are regions of light, here are mansions of bliss."
 Oh, who would not climb such a ladder as this. *Cho.*

CRADLE HYMN

MARTIN LUTHER
(Written for his children)

J. E. SPILMAN

Andante grazioso - 104

1. A - way in a man-ger, No crib for his bed, The lit-tle Lord Je -sus Lay
2. Be near me, Lord Je - sus, I ask thee to stay Close by me for - ev - er And

down his sweet head; The stars in the heav-ens looked down where he lay, The lit - tle Lord
love me, I pray: Bless all the dear children In thy ten - der care, And take us to

piu mosso
Je - sus A - sleep in the hay. The cat - tle are low - ing, The poor ba - by wakes,
heav - en To live with thee there. A - way in a man - ger, No crib for his bed,

poco rit. *a tempo*
But lit - tle Lord Je - sus No cry - ing he makes; I love thee, Lord
The lit - tle Lord Je - sus Lay down his sweet head; The stars in the

p *pp*
Je - sus, Look down from the sky And stay by my cra - dle To watch lull - a - by.
heav - ens Looked down where he lay, The lit - tle Lord Je - sus, A - sleep in the hay.

CAROL FOR CHRISTMAS DAY

ARTHUR S. SULLIVAN

Moderato ♩ = 108*mf*

1. All this night bright an - gels sing, Nev - er was such ca - rol - ling: Hark! a voice which
2. Wake, O earth, wake ev'r - y - thing, Wake and hear the joy I bring: Wake and joy; for

loud - ly cries, "Mor - tals, mor - tals, wake and rise. Lo! to glad - ness Turns your
all this night, Heav'n and ev'r - y twin - kling light, All a - maz - ing, Still stand

sad - ness; From the earth is ris'n a Sun, Shines all night, though day . . . be done."
gaz - ing; An - gels, Pow'rs, and all that be, Wake, and joy this Sun . . . to see!

3. Hail! O Sun, O bless - ed Light, Sent in - to this world by night; Let thy rays and

heav'n - ly pow'rs Shine in these dark souls of ours; For, most du - ly, Thou art tru - ly

God and man, we do con - fess; Hail, O Sun of Right - eous - ness!

CHRISTMAS EVE

MILES B. FOSTER

Andante grazioso

1. Watch - ing in the mead - ows O'er their flocks by night,
 2. Hark, that joy - ous mes - sage! Mourn - ers, cease to grieve!

cresc. *f*

Shep - herds heard glad ti - dings, Saw heav'n's won - drous light! . Hal - le - lu - jahs
 Join to hail with glad - ness, Bless - ed Christ - mas Eve! . Chil - dren, let those

cresc. *f*

heard they From the an - gels then — "Peace on earth," their
 ti - dings Ring forth once a - gain: "Glo - ry in the

mf

f

mes - sage, And "Good - will to men!" "Peace on earth," their message, And "Good - will to
 high - est, And "Good - will to men!" "Glo - ry in the high - est," And "Good - will to

CHRISTMAS EVE

dim. *p* *D.S.*

men?" "Peace on earth, . . . Peace on earth."

mp *p* *p*

THE MANGER THRONE

C. STEGGALL

Allegro moderato $\text{♩} = 104$

mf

1. Like sil - ver lamps in a dis - tant shrine, The
 3. The stars of heav'n still . . . shine as at first They
 4. Faith sees no lon - ger the sta - ble floor, The

mf

stars are spar - kling bright; The bells of the cit - y of
 gleamed on this wonder - ful night, The bells of the cit - y of
 pave - ment of sapphire is there, The clear light of heav - en streams

f stentando *mp*

God ring out, For the Son of Ma - ry was born to - night; The
 God peal out, And the an - gels' song still rings in the height; And
 out to the world, And the angels of God are crowd - ing the air; And

f stentando *mp*

a tempo *stentando*

gloom is past, and the morn at last is com-ing with o-rient light.
 love still turns where the God-head burns, Hid in flesh from flesh-ly sight.
 heav'n and earth, thro' the spot-less birth, Are at peace on this night so fair.

a tempo *stentando*

mf

2. Nev-er fell mel-o-dies half so sweet As those which are fill-ing the

mf

skies; And nev-er a pal-ace shone half so fair As the

f stentando *mp a tempo*

man-ger bed where our Sav-iour lies; No night in the year is

f stentando *mp a tempo*

half so dear As this which has end-ed our sighs

D.C.

CHRISTMAS DAY IN THE MORNING

MYLES B. FOSTER

Allegretto non troppo

Now 'tis the mer-ry Christ-mas time, And the

Con anima

$\text{♩} = 92$

church-bells peal a joy-ous chime O'er fields of vir-gin snow;

And to the church all decked with green, A-long each path-way

may be seen The grate-ful peo-ple go! . . .

rall.

Meno mosso

For we are told that this bless - ed morn A Sav - iour

Legato sempre p

un - to us was born : And the

a tempo 1 mo.

cres. . . al . . . f

peo - ple to church are flock - ing thus To praise him who lived and

rall. al fine

rall. al fine

died for us. who lived and died for us. . .

AS WITH GLADNESS MEN OF OLD

WILLIAM C. DIX, 1837-1898

ARR. FROM CONRAD KOCHER, 1786-1872

♩ = 100

1. As with glad - ness men of old Did the guid - ing star be - hold ;
 2. As with joy - ful steps they sped To that low - ly man - ger - bed,
 3. As they of - fered gifts most rare At that man - ger rude and bare ;

As with joy they hailed its light, Lead - ing on - ward, beam - ing bright ;
 There to bend the knee be - fore Him whom heav'n and earth a - dore ;
 So may we with ho - ly joy, Pure, and free from sin's al - loy.

So, most gra - cious God, may we Ev - er - more be led to thee.
 So may we with will - ing feet Ev - er seek thy mer - cy - seat.
 All our cost - liest treasures bring, Christ, to thee, our heav'n - ly King. A - men.

4 Holy Jesus, every day
 Keep us in the narrow way ;
 And, when earthly things are past,
 Bring our ransomed souls at last
 Where they need no star to guide,
 Where no clouds thy glory hide.

5 In the heavenly country bright
 Need they no created light ;
 Thou its Light, its Joy, its Crown,
 Thou its Sun which goes not down ;
 There for - ever may we sing
 Alleluias to our King.

CAROL OF THE FLOWERS

BAS-QUERCY

Lento. *♩* = 56

Come with us, sweet flow'rs, and wor - ship Christ the

poco rit. FINE.

Lord: Let your per - fumes hov - er round the Babe a - dored.

Piu mosso

1. Mod - est vio - let, hid - ing in the grass - y
 2. Lil - y fair, low bend - ing in the sun's warm
 3. As thou, pan - sy, shin - est forth in bright ar -
 4. As thou, rose, wide - op'n - ing dost thy scent im -

cres *cen* *do.* D.C.

shade, Thou canst say how hum - ble he for us is made.
 light, Thou dost tell that he is pure as thou art white.
 ray. So doth he his maj - es - ty to man dis - play.
 part, So his love ex - pand - ing, draws each sin - ful heart.

GASCON CAROL

* *p* *pp*

In - fant so gen - tle, so pure and so sweet, . . . Love, from thy

p

ti - ny eyes, sin - ners doth greet. Ten - d'rest words fail all thy

cres. *pp* *poco rall.*

beau - ty to show; We must a - dore thee, if thee we would know.

cres. *pp* *poco rall.*

* To be sung after the "Carol of the Flowers" without pause.

GOOD-NIGHT! AND CHRISTMAS PRAYER

MYLES B. FOSTER

cres.

mf Andantino $\text{♩} = 80$ *p*

Good-night! our songs are sung; Good-night! our games are done; Good-night! we

p *pp*

mf più mosso *f*

now must say, . . . So hap - py and gay Our Christ-mas day has

p *mf* *cres.* *dim.*

dim. e rit. *p* *a tempo.* *poco e poco più*

passed a - way! . . . The brightest hour must end, The brightest day reach

p *a tempo*

adagio *p*

night, Our ta - pers we see have burned to the tree; Good-night! our songs are

p

pp

sung; Good-night! our games are done; And dark-ness must fol - low light.

pp *pp*

più adagio *ppp*

Good - night! Good - night! . . .

pp *sempre pp* *mf*

Ped. *

$\text{♩} = 69$

PRAYER

mf *Largo con energia* *cres.* *poco e poco*

Keep me, O Fa-ther mine! Fa-ther of Je-sus mild: Thy light around me shine; Make me thy

mf *cres.* *poco e poco*

Ped. *Ped.*

f *dim.* *mf* *dim.* *p* *p* *f* *p*

child! Bless thou all those who pray to thee On Christmas Day! A - MEN.

p *f* *p*

mf *dim.* *p* *p* *f* *p*

THE BIRTHDAY OF A KING

W. H. NEIDLINGER

$\text{♩} = 100$

ff

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and moving lines. The tempo is marked as quarter note = 100.

BARITONE SOLO

In the lit - tle vil - lage of

The baritone solo begins with a rest, followed by the lyrics. The piano accompaniment continues with a steady accompaniment of chords and moving lines.

Beth - le - hem There lay a child one day, And the

The baritone solo continues with the lyrics. The piano accompaniment provides a consistent harmonic support.

sky was bright with a ho - ly light, O'er the place where Je - sus

The baritone solo concludes with the lyrics. The piano accompaniment ends with a final chord.

NOTE. When this piece is sung by a school chorus, the solo part may be taken by the Sopranos and Altos or by the Tenors and Basses in unison.

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lay : Al - le - lu - ia! Oh, how the an - gels sang, Al - le - lu - ia! how it

rang, And the sky was bright with a ho - ly light, 'Twas the

CHORUS, SOPRANO
Al - le - lu - ia! Oh, how the

ALTO
Al - le - lu - ia! Oh, how the

CHORUS, TENOR
Al - le - lu - ia! Oh, how the

BASS
Al - le - lu - ia! Oh, how the

birth - day of a King.

THE BIRTHDAY OF A KING

an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the

an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the

an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the

an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is a grand staff (piano accompaniment) with treble and bass clefs. The key signature is B-flat major (two flats) and the time signature is 2/2. The lyrics are: "an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the". There are triplets marked with a '3' above the notes in several places.

sky was bright with a ho - ly light, 'Twas the birth - day of a King.

sky was bright with a ho - ly light, 'Twas the birth - day, of a King.

sky was bright with a ho - ly light, 'Twas the birth - day of a King.

sky was bright with a ho - ly light, 'Twas the birth - day of a King.

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is a grand staff (piano accompaniment). The key signature is B-flat major and the time signature is 2/2. The lyrics are: "sky was bright with a ho - ly light, 'Twas the birth - day of a King.". There are triplets marked with a '3' above the notes in several places.

ff

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. The second system shows a grand staff (treble and bass clefs) with the same key signature and time signature. The music is marked *ff* (fortissimo). The piano part features a rhythmic pattern of eighth and sixteenth notes in the bass clef, and chords and moving lines in the treble clef.

BARITONE SOLO

'Twas a hum - ble birth-place, but

The baritone solo is written on a single treble clef staff. The piano accompaniment is on a grand staff. The lyrics are: "'Twas a hum - ble birth-place, but". The music is in the same key signature and time signature as the introduction.

oh! how much God gave to us that day, From the man - ger-bed, what a

The baritone solo continues with the lyrics: "oh! how much God gave to us that day, From the man - ger-bed, what a". The piano accompaniment continues with chords and moving lines. The music is in the same key signature and time signature.

path has led, What a per - fect, ho - ly way; Al - le -

The baritone solo concludes with the lyrics: "path has led, What a per - fect, ho - ly way; Al - le -". The piano accompaniment continues with chords and moving lines. The music is in the same key signature and time signature.

THE BIRTHDAY OF A KING

lu - ia! Oh, how the an - gels sang, Al - le - lu - ia! how it

rang, And the sky was bright with a ho - ly light, 'Twas the

CHORUS SOPRANO
Al - le - lu - ia! Oh, how the

ALTO
Al - le - lu - ia! Oh, how the

CHORUS TENOR
Al - le - lu - ia! Oh, how the

BASS
birth - day of a King. Al - le - lu - ia! Oh, how the

an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the

an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the

an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the

sky was bright with a ho - ly light, 'Twas the birth - day of a King.

sky was bright with a ho - ly light, 'Twas the birth - day of a King.

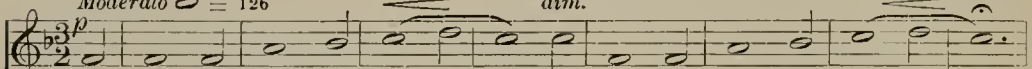
sky was bright with a ho - ly light, 'Twas the birth - day of a King.

IN DULCI JUBILO

The original melody employed, as a *cantus firmus*, in the following composition, is to be found in an old German book published in the year 1570.— which, from its title and contents, appears to have contained the ritual of the Protestant Congregations of Zweibrücken and Neuburg. Even there it is called "A very ancient song (*uraltet Lied*) for Christmas-eve;" so that there can be no doubt that it is one of those old Roman Catholic melodies which Luther, on account of their beauty, retained in the Protestant service. It was formerly sung in the processions which took place on Christmas Eve, and is so still in those remote parts of Germany where people yet retain old customs. The words are written half in Latin and half in upper German dialect. I have translated them to fit the music, and endeavored to preserve, as much as I could, the simplicity of the original. R. L. DE PEARSALL

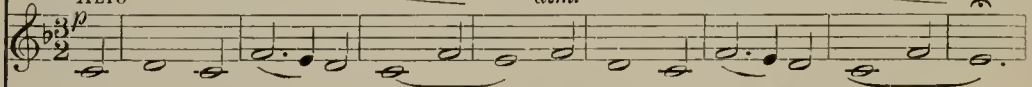
R. L. DE PEARSALL

Arranged for four voices by W. J. WESTBROOK

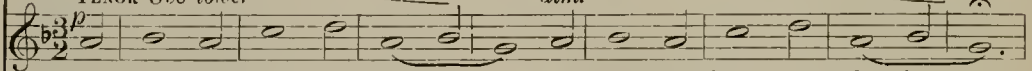
TREBLE
Moderato $\text{♩} = 126$ *dim.*

1. In dul - ci ju - bi - lo! . . . Let us our hom - age show! . . .
2. O Je - su par - vu - le! . . . My heart is sore for thee! . . .

ALTO

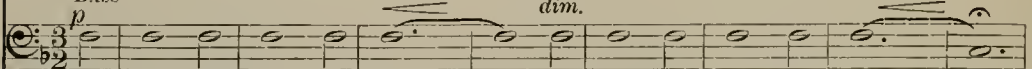
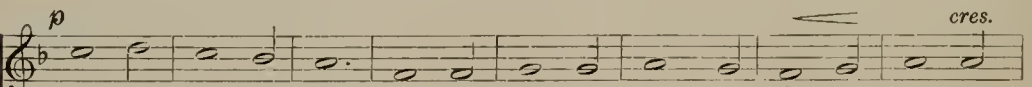
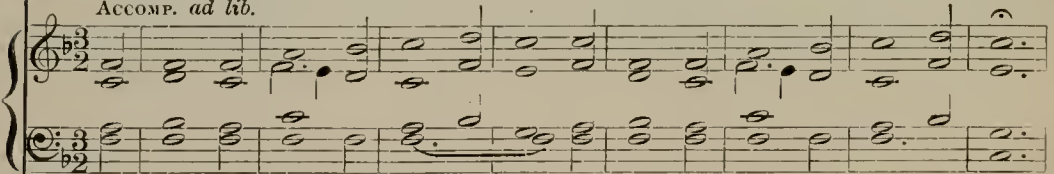
dim.

1. In dul - ci ju - bi - lo! . . . Let us our hom - age show! . . .
2. O Je - su par - vu - le! . . . My heart is sore for thee! . . .

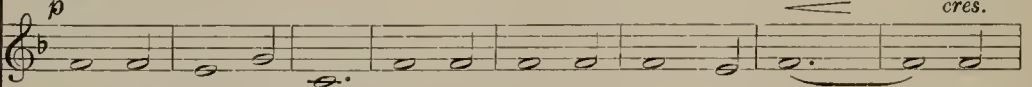
TENOR *Sve lower**dim.*

1. In dul - ci ju - bi - lo! . . . Let us our hom - age show! . . .
2. O Je - su par - vu - le! . . . My heart is sore for thee! . . .

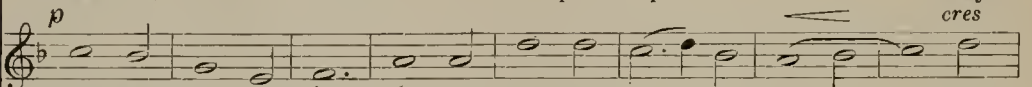
BASS

dim.ACCOMP. *ad lib.*

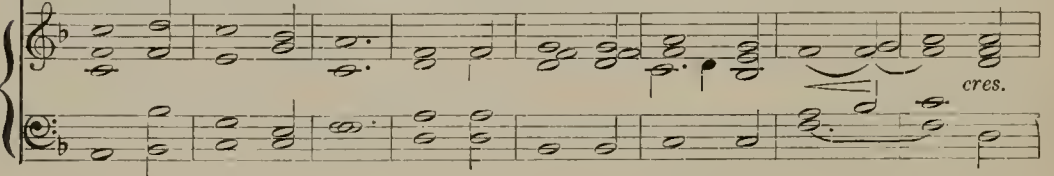
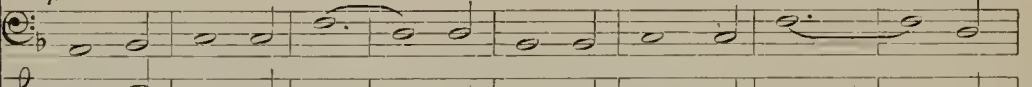
Our heart's joy re - clin - eth In præ - se - pi - o! . . . And
Hear me, I be - seech . . . thee, O puer op - ti - me! . . . My

cres.

Our heart's joy re - clin - eth In præ - se - pi - o! . . . And
Hear me, I be - seech . . . thee, O puer op - ti - me! . . . My

cres

Our heart's joy re - clin - eth In præ - se - pi - o! . . . And
Hear me, I be - seech thee, O puer op - ti - me! . . . My

cres.*cres.*

dim.

like a bright star shin - eth Ma - tris in gre - mi - o!
 pray - er, let it reach thee, O prin - cept glo - ri - æ!

dim.

like a bright star shin - eth Ma - tris in gre - mi - o!
 pray - er, let it reach thee, O prin - cept glo - ri - æ!

dim.

like a bright star shin - eth Ma - tris in gre - mi - o!
 pray - er, let it reach thee, O prin - cept glo - ri - æ!

dim.

f *dim.*

Al - pha es et O! Al - pha es et O!
 Tra - he me post te! Tra - he me post te!

f *dim.*

Al - pha es et O! Al - pha es et O!
 Tra - he me post te! Tra - he me post te!

f *dim.*

Al - pha es et O! Al - pha es et O!
 Tra - he me post te! Tra - he me post te!

f *dim.*

IN DULCI JUBILO

Solo *mp*

O pa - tris cha - ri - tas! O na - ti

Solo *mp*

O pa - tris cha - ri - tas! O na - ti

Solo *mf*

O pa - tris cha - ri - tas! O na - ti le - ni - tas. . .

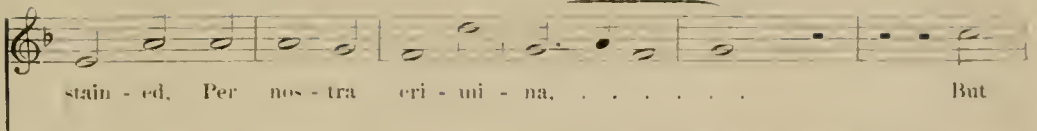
The first system of the musical score consists of four staves. The top two staves are vocal staves in G major (one treble clef, one bass clef). The first vocal staff is marked 'Solo mp' and contains the lyrics 'O pa - tris cha - ri - tas! O na - ti'. The second vocal staff is also marked 'Solo mp' and contains the same lyrics. The third staff is a vocal staff marked 'Solo mf' with the lyrics 'O pa - tris cha - ri - tas! O na - ti le - ni - tas. . .'. The bottom staff is a piano accompaniment staff in G major, featuring a simple harmonic accompaniment.

le - ni - tas, Deep were we

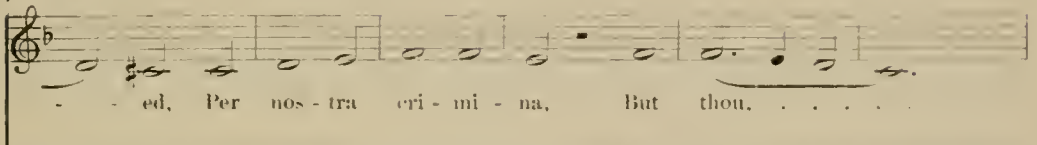
le - ni - tas, Deep - - ly were . . . we stain - -

. . . Deep - ly were we stain - ed Per nos - tra

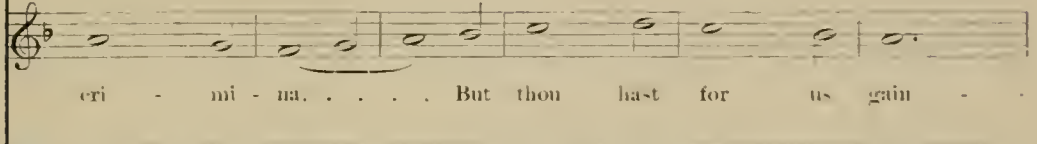
The second system of the musical score consists of four staves. The top two staves are vocal staves in G major. The first vocal staff has the lyrics 'le - ni - tas, Deep were we'. The second vocal staff has the lyrics 'le - ni - tas, Deep - - ly were . . . we stain - -'. The third staff has the lyrics '. . . Deep - ly were we stain - ed Per nos - tra'. The bottom staff is a piano accompaniment staff in G major, continuing the harmonic accompaniment from the first system.



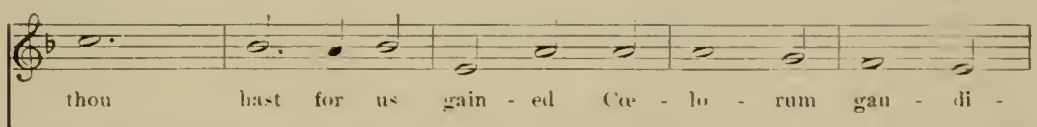
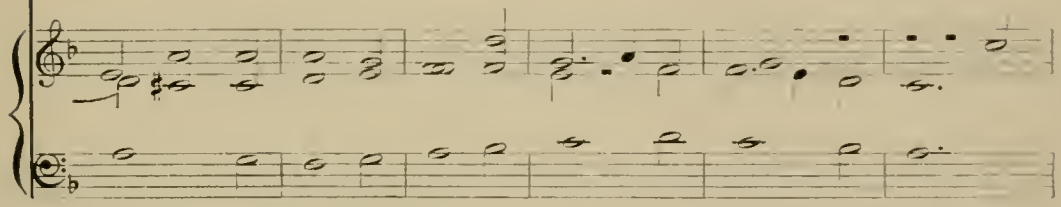
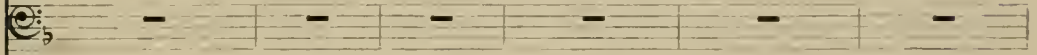
stain - ed, Per nos - tra cri - ui - na, But



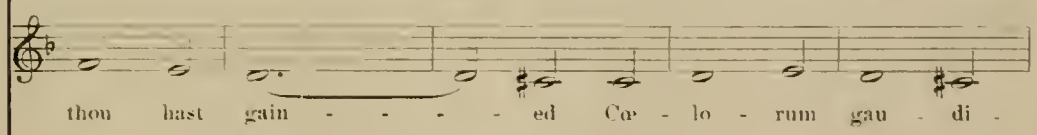
ed, Per nos - tra cri - mi - na, But thou,



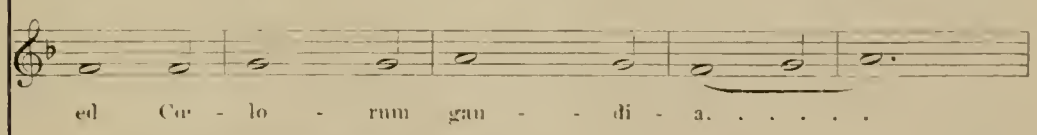
cri - mi - na, But thou hast for us gain -



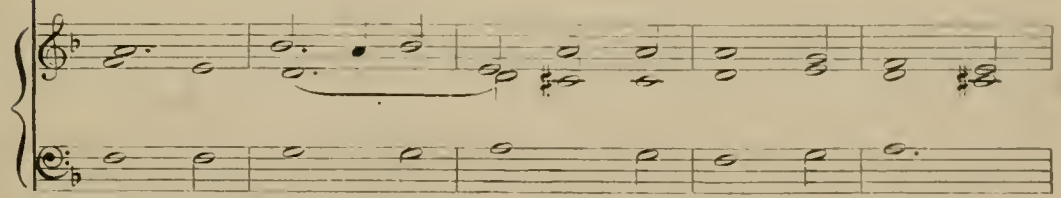
thou hast for us gain - ed Cae - lo - rum gau - di -



thou hast gain - ed Cae - lo - rum gau - di -



ed Cae - lo - rum gau - di - a,



mf CHORUS

a. O that we . were there, O that we were there!

mf CHORUS

a. O that we, that we were there, O that we were there!

mf CHORUS

O that we, that we were there, O that we were there!

mf CHORUS

mf

f

U - bi . . sunt gau - di - a, where, . . . If . that they be not there?

f

U - bi sunt gau - di - a, If that they . . be not there?

f

U - bi sunt gau - di - a, where, If that they . . be not there?

f

U - bi, u - bi sunt gau - di - a, where, If not there?

f

p Solo

There are an - gels sing - ing No - va can - ti - ca; There . . the

p Solo

There are au - gels sing - ing. There . . . there the bells, . there the

p Solo

There are an - gels sing - ing. There . . are sing - ing can - - ti - ca,

p Solo

There are au - gels sing - ing. The bells are

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef with the same key signature. The music is marked 'p' (piano) and 'Solo'. The lyrics are: 'There are an - gels sing - ing No - va can - ti - ca; There . . the', 'There are au - gels sing - ing. There . . . there the bells, . there the', 'There are an - gels sing - ing. There . . are sing - ing can - - ti - ca,', and 'There are au - gels sing - ing. The bells are'.

bells are ring - - ing. In Re - gis eu - ri -

bells are ring - ing, In Re - gis eu - ri - a.

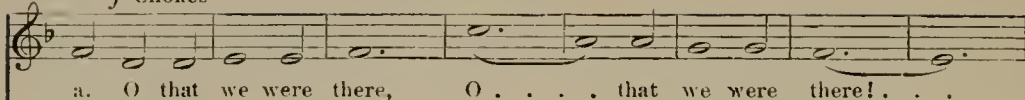
. . The bells are ring - - - ing. In eu - ri -

ring - ing there, In Re - - - gis eu - ri -

The second system of the musical score continues the vocal and piano parts. It consists of four vocal staves and two piano accompaniment staves. The lyrics are: 'bells are ring - - ing. In Re - gis eu - ri -', 'bells are ring - ing, In Re - gis eu - ri - a.', '. . The bells are ring - - - ing. In eu - ri -', and 'ring - ing there, In Re - - - gis eu - ri -'. The piano accompaniment continues with chords and melodic lines in the bass clef.

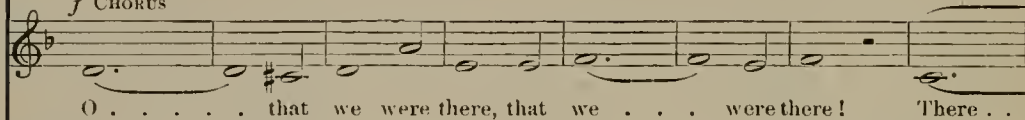
IN DULCI JUBILO

f CHORUS



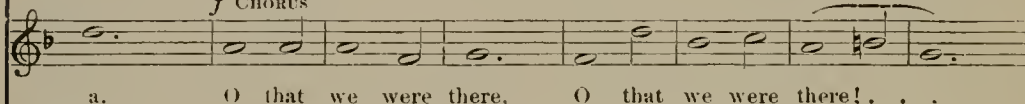
a. O that we were there, O . . . that we were there! . . .

f CHORUS



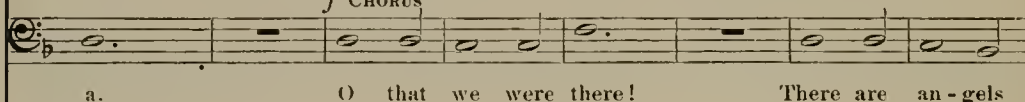
O . . . that we were there, that we . . . were there! There . .

f CHORUS

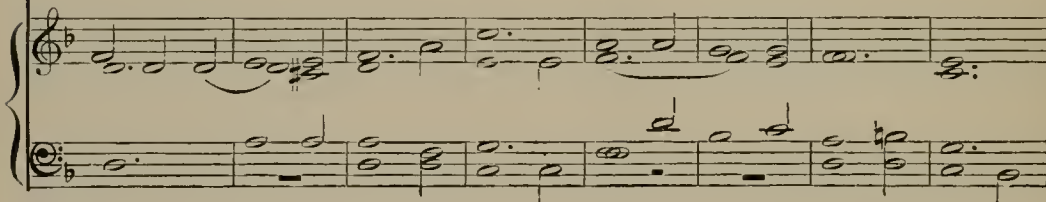
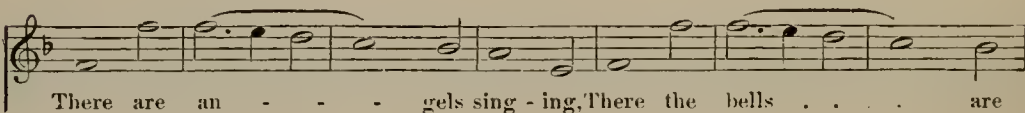


a. O that we were there, O that we were there! . . .

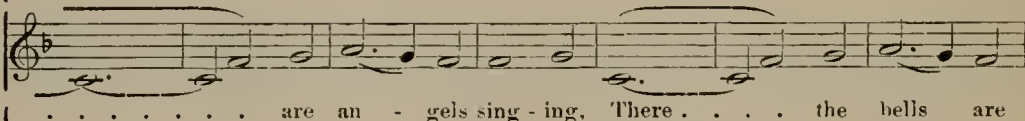
f CHORUS



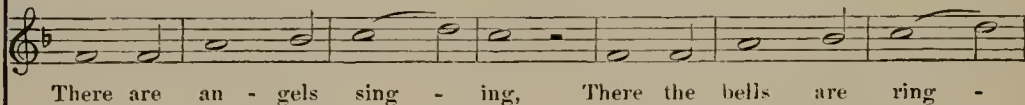
a. O that we were there! There are an-gels

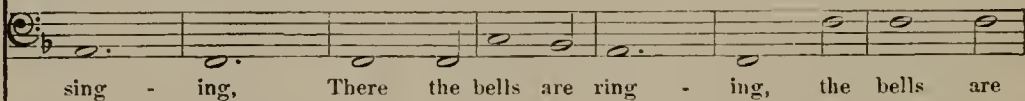
There are an - - - gels sing - ing, There the bells . . . are



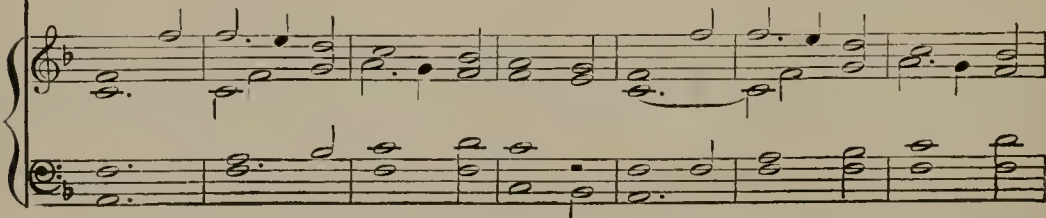
. . . are an - gels sing - ing, There . . . the bells are



There are an - gels sing - ing, There the bells are ring -



sing - ing, There the bells are ring - ing, the bells are



ring - - - - ing, In Re - gis eu - - ri - a. *dim.*

ring - - - - ing, In Re - gis eu - - ri - a. *dim.*

ing, the bells are ring - ing, In Re - - - gis eu - ri - a.

ring - - - ing, In Re - gis eu - - - - ri - a.

dim.

f *dim.*
O . . that we were there, O that we were there! . . .

f *dim.*
O . . that we were there, O . . that we were there! . . .

f *dim.*
O that we were there, O . . that we were there! . . .

f *dim.*
O . . that we were there, O that we were there! . . .

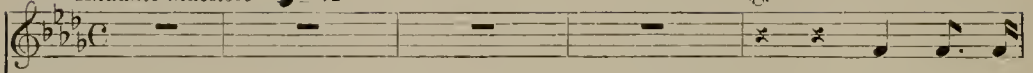
f *dim.*

CANTIQUE DE NOËL

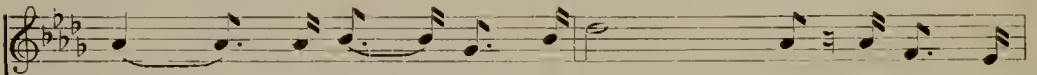
ADOLPHE ADAM

Andante maestoso ♩ = 72

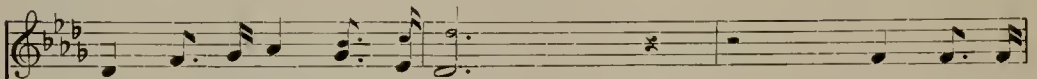
♩



1. O ho - ly
2. Led by the
3. Tru - ly he



night . . . the stars are bright - ly shin - - - ing, It is the
 light . . . of faith se - rene - ly beam - - - ing, With glow - ing
 taught us to love . one an - oth - - - er; His law is



night of the dear Sav-iour's birth; Long lay the
 hearts by his cra - dle we stand; So led by
 love, and his gos - pel is peace; Chains shall he

world . in sin and er - ror pin - - ing, Till he ap -
light of a star . . sweet - ly gleam - - ing, Here came the
break, for the slave . . is our broth - - er. And in his

p nu mosso

peared and the soul felt its worth. A thrill of hope the
wise men from O - ri - ent land. The King of kings lay
name all op - pres - sion shall cease. Sweet hymns of joy in

pp

we - ry soul re-joic - es, For yon - der breaks a new and glo - rious morn ;
thus in low - ly man - ger, In all our tri - als born to be our friend ;
grate - ful cho - rus raise we, Let all with - in us praise his ho - ly name ;

p

CANTIQUE DE NOËL

f

Fall on your knees, Oh, hear . . . the an - gel
He knows our need, To our weak - - - ness is no
Christ is the Lord, Oh, praise . . . his name for-

voi - ces! O night . . . di - vine, . . . O . .
stran - ger. Be - hold . . . your King, . . . be -
ev - er! His pow'r . . . and glo - - - ry . .

night . . . when Christ was born!
fore . . . him low - ly bend!
ev - - - er - more pro - claim!
O night, . . . O
Be - hold . . . your
His pow'r . . . and

ho - - - ly night, O night di - vine!
 King! be - fore him low - ly bend!
 glo - - - ry ev - er - more . pro - claim!

f Fall on your knees, Oh, hear . . the an - gel voi - ces! O

f

night . di - vine, . . . O night . when Christ was born! O

night . di - vine, . O night . when Christ was born!

CANTIQUE DE NOËL

night, . . . O ho - ly night, O night di - vine!

rit. *a tempo* *D.S.*

rit. *a tempo*

SING WE NOËL

French Carol of the 16th century

Arr. by EDWARD F. JOHNSTON

mf

Sopranos and Altos
1. Sing we the sto - ry

Tenors and Basses
2. An - gels, a - dore and

Joyfully

80 *mf*

of the Sav - iour's birth! Peace and good will to all on earth!
praise in glo - rious strain; Mor - tals, re - peat the glad re - frain!

Land and a - dore the Vir - gin pure and mild Who gave to
Bright in the East a fair and shin - ing star Guid - ed the

us the heav'n - ly child! So now we seek the
wise men from a - far. Let all the earth re -

new - born King, And all . . our sweet - est ear - ols sing.
joice and sing, And heav'n with hal - le - lu - jabs ring!

poco rit. Sing we No - ël, No - ël, No - ël. *D.C.*

f *Maestoso* $\text{♩} = 69$

3. O'er all the earth our glad ho - san - nas ring;

f

ff

Sru

Hail we the Christ, the new - born King. Shout the glad ti - dings

of the Sav - iour's birth, Good will to men and peace on

earth. *ff* Now is he come, your homi - age bring; All

hail the new - born in - fant King! Sing we No - ël, No -

a tempo ël. . . No - ël! A . . . men. . .

O ZION, THAT BRINGEST GOOD TIDINGS

Joyfully $\text{♩} = 132$

J. STAINER

Al-le-lu-ia. Al-le-lu-ia, Al-le-lu-ia! O Zi-on, that

bring-est good ti-dings, get thee up, get thee up in-to the high moun-

tain. Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia! O Je-ru-sa-lem, that
Al-le-lu-ia,

lift up thy
bring-est good ti-dings, lift up thy voice, thy voice with strength, lift

voice, be not a-fraid, lift up thy voice, be not a-fraid;
up thy voice, be not a-fraid, be not a-fraid, a-fraid;
be not a-fraid,

Say to the ci - ties of Ju - dah, Be - hold your God, your God,

ff

Be - hold your God. Al - le - lu - ia, Al - le -

pp *f*

p *cres.* *f*

lu - ia, Al - le - lu - ia! Lift up thy voice, be not a -

mf *cres.*

lu - ia, Al - le - lu - ia! Lift up thy voice, *cres.*

Be not a - fraid,

mf *cres.*

O ZION, THAT BRINGEST GOOD TIDINGS

fraid, lift up thy voice, be not a - fraid,

lift up thy voice, be not a - fraid,

lift up thy voice, be not a - fraid,

lift up thy voice, be not a - fraid.

Al - le - - lu - ia,

ff

rall.

End

fraid. Al - le - lu - ia, Al - le - lu - ia, A - - - - men.
Al - le - - lu - ia!

f

ff

rall.

End

* *Very slowly and smoothly* ♩. = 50

pp (Pastorale)

SOPRANOS ONLY *pp*

Oh, that birth for - ev - er bless - ed, When the

Vir - gin, full of grace, By the Ho - ly Ghost con - ceiv - ing, Bare the

Sav - iour of our race; And the Babe, the world's Re - deem - er, First re -

veal'd his sa - cred face, Ev - er - more and ev - er - more.

OH ZION, THAT BRINGEST GOOD TIDINGS

TENORS

p

Of the Fa-ther's Love be-got - ten Ere the worlds be-gan to be, He is

BASSES

p

Of the Fa-ther's Love be-got - ten Ere the worlds be-gan to be, He is

f

p

cres.

ff

Alpha and O-me-ga ; He the source, the ending he Of the things that are, that have been, And that

f

p

cres.

ff

Alpha and O-me-ga ; He the source, the ending he Of the things that are, that have been, And that

pp Slower

D.C. al fine

fu - ture years shall see, Ev - er - more and ev - er - more.

pp Slower

fu - ture years shall see, Ev - er - more and ev - er - more.

NAZARETH

(CHRISTMAS ANTHEM)

CHAS. GOUNOD
ARR. by EDWARD F. JOHNSTON

Moderato quasi andante

Piano introduction in B-flat major, 4/4 time. The score consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line. Dynamics include piano (*p*), crescendo (*cres.*), and piano (*p*).

BARITONE SOLO

Baritone solo and piano accompaniment. The baritone line is on a single staff with lyrics: "Though poor be the cham - ber, Come here, come aud a - dore; .". The piano accompaniment is on two staves below. Dynamics include piano (*p*).

Vocal and piano accompaniment. The vocal line continues with lyrics: "Lo! the Lord of heav - en Hath to mor - tals giv en". The piano accompaniment is on two staves below. Dynamics include piano (*p*), crescendo (*cres.*), and diminuendo (*dim.*).

Basses and piano accompaniment. The basses line has lyrics: "Life for-ev - er-more, Life for-ev - er-more, . . .". The piano accompaniment is on two staves below. Dynamics include piano (*p*) and crescendo (*cres.*).

SOLO

Life for - ev - er - more.

dim. p *p* *cresc. dim.*

This system contains a vocal solo line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, a grand staff with treble and bass clefs. The lyrics are "Life for - ev - er - more." The piano part includes dynamic markings: *dim. p*, *p*, *cresc.*, and *dim.*

mf ALTOS

Shep - herds who fold - ed your flocks . . . be - side you,

p

This system features an alto vocal part and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, a grand staff with treble and bass clefs. The lyrics are "Shep - herds who fold - ed your flocks . . . be - side you,". The piano part includes a dynamic marking of *p*.

f TENOR SOLO

Tell what was told by an - gel voi - ces near: . . . To you this

This system features a tenor solo and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, a grand staff with treble and bass clefs. The lyrics are "Tell what was told by an - gel voi - ces near: . . . To you this".

p

night . . . is born he who will guide you Thro' paths of

dim. p

This system features a vocal part and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, a grand staff with treble and bass clefs. The lyrics are "night . . . is born he who will guide you Thro' paths of". The piano part includes dynamic markings: *dim.* and *p*.

peace to liv - ing wa - ters clear. . . . Though poor be the

TENORS *pp* Though poor

BASSES *f*

colla voce

be . . . the cham - ber, Come here and a - dore. . . .

cham - ber, Come here, come and a - dore; . . . Lo! the Lord of

Hath to mor - tals giv - en

mp Hath to mor - tals giv - en Life for - ev - er -

Life for - ev er - more.

cresc. more, . . . Life for - ev - er - more.

cres. *dim.* *p*

BASSES

Kings from a far land, draw near and be - hold him,

SOPRANOS
mp

Led by the beam whose warn - ing bade ye come; . Your

cresc.
crowns cast down, with robe roy - al en -

pp
fold him; Your King de - - scends to

BARITONE SOLO

earth from bright - er home. Though poor be the
pp
colla voce *rit.* *pp*
a tempo

cham - ber, come here, come and a - dore; . . . Lo! the Lord of
cres.
cres.

Hea - ven Hath to mor - tals giv - en Life for - ev - er -
dim. *cres.* *dim.*

more.
p *cres.* *dim.* *p*

mf ALTOS

Wind, to the ce - dars pro - claim the joy - ful

p

sto - - ry, Wave of the sea, the

mf maestoso
SOPRANOS AND ALTOS

ti - dings bear a - far; The night is

mf maestoso
TENORS AND BASSES

The night is

Ped.

gone! . . . Be - hold in all its glo - - ry All

gone! Be - hold

This system contains the first vocal entry and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

cres. *f rit.* >

broad and bright ris - es th' e - ter - nal morn - ing

cres. *rit.*

The second system continues the vocal melody and piano accompaniment. It includes dynamic markings such as *cres.* and *f rit.* with an accent (>). The piano accompaniment continues with its characteristic rhythmic texture.

f

star. . . . Though poor be the cham - ber, come

f

ff rit. *a tempo*

Ped. * *Ped.* * *Ped.* *

The third system concludes the piece. It features a final vocal phrase and piano accompaniment. Dynamic markings include *f* and *ff rit.*, followed by a tempo change to *a tempo*. The piano part ends with three pedal points marked *Ped.* and an asterisk (*).

ALL THE VOICES

here, come and a - dore; Lo! the Lord of

Ped. * *Ped.* * *Ped.* *

Hea - ven Hath to mor - tals giv - en

dim.

TENORS AND BASSES

Life for - ev - er - more, Life for - ev - er -

p

ALL THE VOICES

more, Life for - ev - er - more.

rit. *p* *trem.* *dim.*

SILENT NIGHT

MICHAEL HAYDN

Tranquillo ♩ = 112

1. Si - lent night! Ho - ly night! All is calm, all is bright
 2. Si - lent night! Ho - ly night! Shep - herds quake at the sight,
 3. Si - lent night! Ho - ly night! Son of God, love's pure light

Round you Vir - gin Moth - er and Child! Ho - ly In - fant, so
 Glo - ries stream from heav - en a - far, Heav'n - ly hosts sing
 Ra - diant beams from thy ho - ly face, With the dawn of re -

ten - der and mild, Sleep in heav - en - ly peace, Sleep in heav - en - ly peace.
 Al - le - lu - ia; Christ, the Sav - iour, is born! Christ, the Sav - iour, is born!
 deem - ing grace, Je - sus, Lord, at thy birth! Je - sus, Lord, at thy birth!

A SONG FOR CHRISTMAS EVE

HARVEY WORTHINGTON LOOMIS

Sicilian Hymn Tune

Allegretto

1. Soft, white snow - flake, gen - tly fall - ing, Who has sent thee from the sky?
 2. Sweet, soft mu - sic, like a flow - er, What has brought thy ca - dence here?
 3. Star of eve - ning, stead - fast glean - ing, Who has placed thy light a - bove?

"Down on earth, my sis - ters, call - ing, Bid me leave the clouds on high."
 "Sil - ver bells with - in the tow - er, Sent me forth the world to cheer."
 "I . keep watch o'er chil - dren dream - ing; God has kin - dled me with love."

BETHLEHEM

THE SHEPHERDS' NATIVITY HYMN

HENRY FARNIE

CH. GOUNOD

Allegretto (Pastoral symphony)

p *Swell reeds*
PIANO OR ORGAN

cres - - - *cen* - - -

do *f* *ff*

♩ = 144

Cra - dled all low - ly, Be - hold the Sav - iour child, A Be - ing ho - ly In

cresc.

dwelling rude and wild; Ne'er yet was re - gal state Of monarch proud and great, Who

dim. *p*

grasp'd a na-tion's fate. So glo-rious as the man-ger bed of Beth - le - hem!

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a series of eighth notes, followed by a half note, and ends with a quarter note. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *dim.* and *p*.

f

The second system shows the piano accompaniment for the first system. It features a grand staff with treble and bass clefs. The music is marked with a forte *f* dynamic. The right hand has a melodic line with some grace notes, while the left hand provides harmonic support with chords and moving lines.

The third system continues the piano accompaniment. It features a grand staff with treble and bass clefs. The music consists of chords and moving lines in both hands, maintaining the harmonic structure established in the previous system.

The fourth system continues the piano accompaniment. It features a grand staff with treble and bass clefs. The music consists of chords and moving lines in both hands, maintaining the harmonic structure established in the previous system.

The fifth system continues the piano accompaniment. It features a grand staff with treble and bass clefs. The music consists of chords and moving lines in both hands, maintaining the harmonic structure established in the previous system.

The sixth system continues the piano accompaniment. It features a grand staff with treble and bass clefs. The music consists of chords and moving lines in both hands, maintaining the harmonic structure established in the previous system.

No lon - ger sor - row, As with - out hope, O earth! A bright - er mor - row Dawned

This system contains the first two systems of music. The first system includes the vocal line and the first system of the piano accompaniment. The second system includes the second system of the piano accompaniment. The piano part begins with a *p* dynamic marking.

with that In - fant's birth! Our sins were great and sore But these the Sav - iour bore. And

This system contains the third and fourth systems of music. The vocal line and piano accompaniment both feature *cres.* markings leading to a *f* dynamic. The piano part includes a *p* marking in the second system.

God was wroth no more; His own Son was the child that lay in Beth - le - hem.

This system contains the fifth and sixth systems of music. The vocal line and piano accompaniment both feature *dim.* markings leading to a *p* dynamic. The piano part includes a *p* marking in the second system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines. Dynamics include *f* (forte) and *mf* (mezzo-forte).

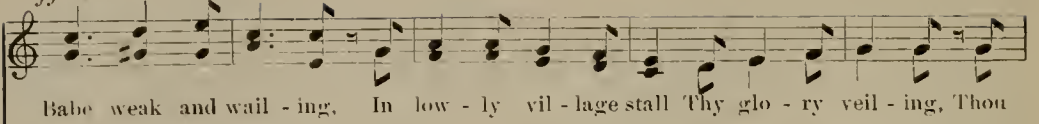
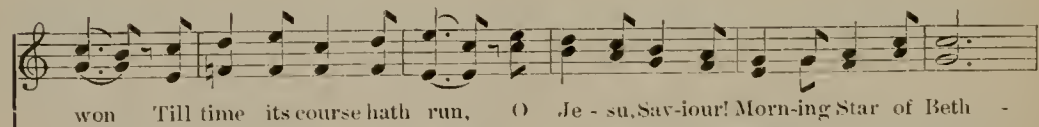
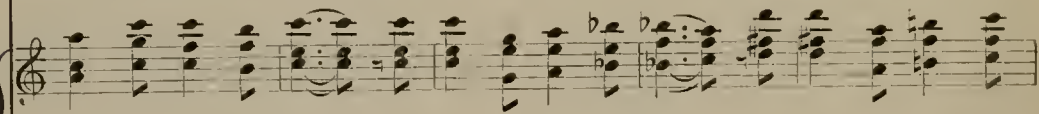
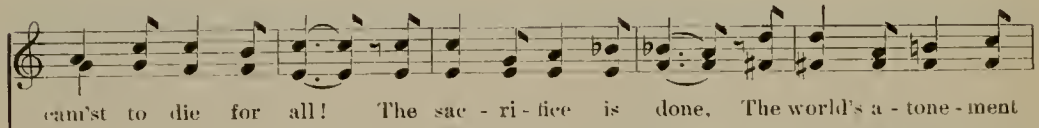
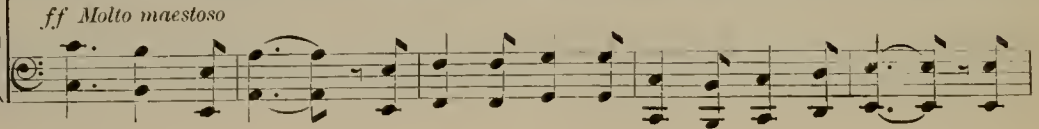
Second system of musical notation, continuing the piece with various chordal textures and melodic fragments.

Third system of musical notation, showing a continuation of the harmonic and melodic material.

Fourth system of musical notation, featuring a *cres* (crescendo) marking. The texture becomes more active with moving lines.

Fifth system of musical notation, including dynamic markings *cen* (crescendo), *do.* (diminuendo), and *f* (forte).

Sixth system of musical notation, concluding the page with a *rall.* (rallentando) marking. The music features dense chordal structures.

ff Molto maestoso*ff**ff Molto maestoso*

Fem. O star of Beth - le - hem! Hal - le - lu - jah! Hal - le -

Fem. O star of Beth - le - hem! A - - - - -

Fem. O star of Beth - le - hem! Hal - le - lu - jah! Hal - le -

Fem. O star of Beth - le - hem! A - - - - -

The first system of the musical score consists of five staves. The top four staves are vocal parts for four female voices (Soprano, Alto, Tenor, and Bass). The fifth staff is the piano accompaniment. The lyrics are: "Fem. O star of Beth - le - hem! Hal - le - lu - jah! Hal - le -" for the first three staves, and "Fem. O star of Beth - le - hem! A - - - - -" for the last two staves. The dynamic marking *ff* (fortissimo) is placed above the vocal staves at the beginning of the second and fourth staves.

lu - jah! A - - - - men!

men! A - - - - men!

lu - jah! A - - - - men!

men! A - - - - men!

Ped.

The second system of the musical score consists of five staves. The top four staves are vocal parts for four female voices. The fifth staff is the piano accompaniment. The lyrics are: "lu - jah! A - - - - men!" for the first staff, "men! A - - - - men!" for the second staff, "lu - jah! A - - - - men!" for the third staff, and "men! A - - - - men!" for the fourth staff. The dynamic marking *ff* is present above the vocal staves in the previous system. The piano accompaniment includes a "Ped." (pedal) marking at the bottom of the fifth staff.

O LITTLE TOWN OF BETHLEHEM

(ST. LOUIS)

PHILLIPS BROOKS

LEWIS H. REDNER, 1868

♩ = 126

1. O lit - tle town of Beth - le - hem, How still we see thee lie;
2. For Christ is born of Ma - ry, And gath - ered all a - bove,

A - bove thy deep and dream-less sleep The si - lent stars go by:
While mor - tals sleep, the an - gels keep Their watch of won - d'ring love.

Yet in thy dark streets shin - eth The ev - er - last - ing light;
O morn - ing stars, to - geth - er Pro - claim the ho - ly birth!

The hopes and fears of all the years Are met in thee to - night.
And prais - es sing to God the King, And peace to men on earth. A - men.

3. How silently, how silently,
The wondrous gift is given!
So God imparts to human hearts
The blessings of his heaven.
No ear may hear his coming,
But in this world of sin,
Where meek souls will receive him still,
The dear Christ enters in.

4. O holy child of Bethlehem!
Descend to us, we pray;
Cast out our sin, and enter in,
Be born in us to-day.
We hear the Christmas angels
The great glad tidings tell;
Oh come to us, abide with us,
Our Lord Emmanuel!

IT CAME UPON THE MIDNIGHT CLEAR

(CAROL)

REV. EDMUND H. SEARS, 1850

RICHARD S. WILLIS, 1850

♩ = 50

1. It came up - on the mid - night clear, That glo - rious song of old,
2. Still through the elo - ven skies they come, With peace - ful wings un - furled,

From an - gels bend - ing near the earth To touch their harps of gold:
And still their heaven - ly mu - sic floats O'er all the wea - ry world:

"Peace on the earth, good will, to men, From heaven's all - gra - cious King."
A - bove its sad and low - ly plains They bend on hov - 'ring wing,

The world in sol - emn still - ness lay To hear the an - gels sing.
And ev - er o'er its Ba - bel sounds The bless - ed an - gels sing. A - men.

3. And ye, beneath life's crushing load,
Whose forms are bending low,
Who toil along the climbing way
With painful step and slow,—
Look up! for glad and golden hours
Come swiftly on the wing:
O, rest beside the weary road
And hear the angels sing.
4. For lo, the days are hastening on,
By prophet bards foretold,
When with the ever-circling years
Comes round the age of gold;
When Peace shall over all the earth
Its ancient splendors fling,
And the whole world give back the song
Which now the angels sing.

ONCE IN ROYAL DAVID'S CITY

(IRBY)

CECIL FRANCES ALEXANDER, 1848

H. J. GAUNTLETT, 1805-1876

♩ = 108

1. Once in roy - al Da - vid's cit - y Stood a low - ly cat - tle shed,
2. He came down to earth from heav - en Who is God and Lord of all,

Where a moth - er laid her ba - by, In a man - ger for his bed:
And his shel - ter was a sta - ble, And his cra - dle was a stall;

Ma - ry was that moth - er mild, Je - sus Christ her lit - tle child.
With the poor, and mean, and low - ly, Lived on earth our Sav - iour ho - ly. A - men.

- | | |
|--|--|
| <p>3. And, through all his wondrous childhood,
He would honor and obey,
Love, and watch the lowly maiden
In whose gentle arms he lay;
Christian children all must be
Mild, obedient, good as he.</p> | <p>5. And our eyes at last shall see him
Through his own redeeming love;
For that child so dear and gentle
Is our Lord in heaven above;
And he leads his children on
To the place where he is gone.</p> |
| <p>4. For he is our childhood's pattern;
Day by day like us he grew;
He was little, weak and helpless,
Tears and smiles like us he knew;
And he feeleth for our sadness,
And he shareth in our gladness.</p> | <p>6. Not in that poor lowly stable,
With the oxen standing by,
We shall see him; but in heaven
Set at God's right hand on high;
When like stars his children crowned,
All in white shall wait around.</p> |

HARK! THE HERALD ANGELS SING

(HERALD ANGELS)

CHARLES WESLEY, 1739

FELIX MENDELSSOHN-BARTHOLODY

$\text{♩} = 112$

1. Hark! the her - ald an - gels sing, "Glo - ry to the new-born King! Peace on earth, and
2. Hail, the heav'n-born Prince of Peace! Hail, the Sun of Righteous-ness! Light and life to

mer - cy mild; God and sin - ners rec - on - ciled. Joy - ful, all ye na - tions, rise;
all he brings, Risen with heal - ing in his wings. Let us then with an - gels sing,

Join the tri-umph of the skies; With th' angel - ic hosts proclaim, "Christ is born in
"Glo - ry to the new-born King! Peace on earth, and mer - cy mild; God and sin - ners

REFRAIN after each stanza

Beth-le-hem." Hark! the her - ald an - gels sing, "Glo - ry to the new-born King." A-men.
rec - on-ciled!

Org.

LO, HOW A ROSE E'ER BLOOMING

English Translation by

DR. PAUL R. POPE

*Con animo e molto espressione**

MICHAEL PRAETORIUS, (1571-1621)

mp $\text{♩} = 116$ From frag-ile stem

O glo-rious rose fair bloom-ing, From frag-ile stem hath sprung!

mp *p* *poco rit.*

From frag-ile stem hath sprung!

mf From Jes-se came a son,

As men of old were sing-ing, From Jes-se came a son, When bloomed this

mf *poco rit.* *mf*

From Jes-se came a son,

ra-diant flow-er A-mid the snows of win-ter, Close at the mid-night hour.

f *p* *poco rit.* *pp*

at the mid-night hour.

p I-sa-iah had in mind.

That rose with fra-grance la-den, I-sa-iah had in mind;

p *poco rit.*

I-sa-iah had in mind;

a tempo *mf* Should give to all man-kind.

Ma-ry, the ho-ly maid-en, Should give . . . to all man-kind. Thro' God's e-

mf *poco rit.* $\text{♩} = 88$ *sostenuto* *mf*

Should give to all man-kind.

* With elastic movement and variety of tone. In the style of a song rather than a choral, and without accompaniment.

ter - nal pow'r She bore the in - fant Sav - iour, Close at the mid - night hour.
Close at the mid - night hour.

f *p* *pp* *pp* *pp*

CALM ON THE LISTENING EAR OF NIGHT

(NOËL)

REV. EDMUND HAMILTON SEARS,
1810-1876. Abr.

Traditional Air
Arranged by Sir ARTHUR SULLIVAN, 1842-1900

1. Calm on the list'n - ing ear of night Come Heav'n's me - lo - dious strains,
Where wild Ju - de - a stretch - es far Her sil - ver man - tled plains.
Ce - les - tial choirs, from courts a - bove, Shed sa - cred glo - ries there;
And an - gels, with their sparkling lyres, Make mu - sic on the air. A - men.

2. The answering hills of Palestine
Send back the glad reply,
And greet from all their holy heights
The Day-spring from on high:
O'er the blue depths of Galilee
There comes a holier calm;
And Sharon waves in solemn praise
Her silent groves of palm.

3. "Glory to God!" the lofty strain
The realm of ether fills;
How sweeps the song of solemn joy
O'er Judah's sacred hills!
"Glory to God!" the sounding skies
Loud with their anthems ring:
"Peace on the earth; good-will to men,
From Heaven's eternal King"

CHRISTMAS COMES AGAIN

Rev. J. H. HOPKINS

Lively ♩ = 152

mp

1. Christ - mas comes a - gain, And the mer - ry, mer - ry church bells ring
 2. Christ - mas comes a - gain! See the shep herds on their wind - ing way.

mp

mf Christ - mas comes a - gain, Loud the hap - py lit - tle chil - dren sing. Now
 Christ - mas comes a - gain, At their feet the lit - tle lamb - kins play. Three

mf "Glo - ry be to God on high," Re - sounds once more thro' earth and sky; For
 Wise Men from the East are there, And bring their gifts both rich and rare; For

CHORUS
mp Christ - mas comes a - gain, And the mer - ry, mer - ry church bells ring,

mp

Christ - mas comes a - gain, Loud the hap - py lit - tle chil - dren sing.

- | | |
|---|--|
| <p>3. Christmas comes again!
Was there ever such a glorious morn?
Christmas comes again!
Tell to everybody "Christ is born!"
All round the world let echoes fly,
And never let that chorus die:
For Christmas comes again, etc.</p> | <p>4. Christmas comes again!
Let the Tree with lighted tapers shine!
Christmas comes again!
All its pretty things are yours and mine!
Unload the gifts from every bough,
And give us all our presents now!
For Christmas comes again, etc.</p> |
|---|--|

ANGELS, FROM THE REALMS OF GLORY

(REGENT SQUARE)

J. MONTGOMERY, 1771-1854

H. SMART, 1812-1879

104

1. An - gels from the realms of glo - ry, Wing your flight o'er all the earth,
2. Shep - herds, in the field a - bid - ing, Watch - ing o'er your flocks by night,

Ye who sang ere - a - tion's sto - ry, Now pro - claim Mes - si - ah's birth;
God with man is now re - sid - ing: Yon - der shines the in - fant - light;

Come and wor - ship, Come and wor - ship, Wor - ship Christ the new - born King. A - men.

- | | |
|---|--|
| <p>3. Sages, leave your contemplations,
Brighter visions beam afar;
Seek the great Desire of nations,
Ye have seen his natal star:
Come and worship,
Worship Christ, the new-born King.</p> | <p>4. Saints before the altar bending,
Watching long in hope and fear,
Suddenly the Lord, descending,
In his temple shall appear;
Come and worship,
Worship Christ, the new-born King.</p> |
|---|--|

O COME, ALL YE FAITHFUL

(ADESTE FIDELES)

Anon. (Latin, 17th Cent)
Tr. F. OAKELEY, 1841

Melody by JOHN READING, 1677-1764

$\text{♩} = 100$

1. O come, all ye faith - ful, joy - ful and tri - um - phant
 2. Sing, choirs of an - gels, sing in ex - ul - ta - tion,
 3. Yea, Lord, we greet thee, born for our sal - va - tion,

To Beth - le - hem has - ten now with glad ac - cord; Come and be - hold him,
 ✕ Thro' heav'n's high arches be your prais - es poured; Now to our God be
 ✕ Je - sus, for - ev - er be thy name a - dored; Word of the Fa - ther,

After each verse

born the King of an - gels; O come, let us a - dore him,
 glo - ry in the high - est; O come, let us a - dore him,
 now in flesh ap - pear - ing; O come, let us a - dore him,

f

O come, let us a - dore him, O come, let us a - dore him, Christ, the Lord. A - men

HOLY NIGHT! PEACEFUL NIGHT

(CAROL.)

Larghetto ♩ = 100

J. BARNBY, 1868

1. Ho - ly night! peace-ful night! Thro' the dark-ness beams a light; .
 2. Si - lent night! ho - liest night! Dark - ness flies and all is light! .
 3. Si - lent night! ho - liest night! Won - drous Star! O lend thy light! .

pp *cres* - - *cen* - - - *do*
 Ho - ly night! peaceful night! Thro' the dark-ness beams a light, Thro' the darkness
 Si - lent night! ho - liest night! Dark-ness flies and all is light! Dark-ness flies and
 Si - lent night! ho - liest night! Wondrous Star! O lend thy light! Won-drous Star! O

mf *mp* *cres.*
 beams a light; Yon - der, where they sweet vig - il keep O'er the Babe, who, in
 all is light! Shep- herds hear the an - gels sing - "Hal - le - lu - jah!
 lend thy light! With the an - gels let us sing Hal - le - lu - jah

Where they sweet vig - il keep O'er the Babe in
 Shep - herds hear an - gels sing Hal - le - lu - jah!
 With an - gels let us sing Hal - le - lu - jah!

dim. *p* *pp e rall.*
 si - lent sleep Rests in heav'n-ly peace, Rests in heav'n-ly peace.
 hail the King! Je - sus the Saviour is here! Je - sus the Saviour is here!"
 to our King! Je - sus our Saviour is here! Je - sus our Saviour is here!

THUS SPEAKETH THE LORD OF HOSTS

Zech. vi. 12, 13, and part of a Hymn translated
by the Right Rev. The Lord Bishop of Ely

J. STAINER, 1840-1901

With dignity. CHORAL RECITATIVE

TENOR

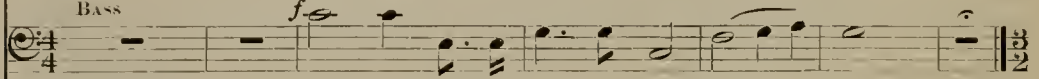
f



Thus speak-eth the Lord of Hosts, say - ing :

BASS

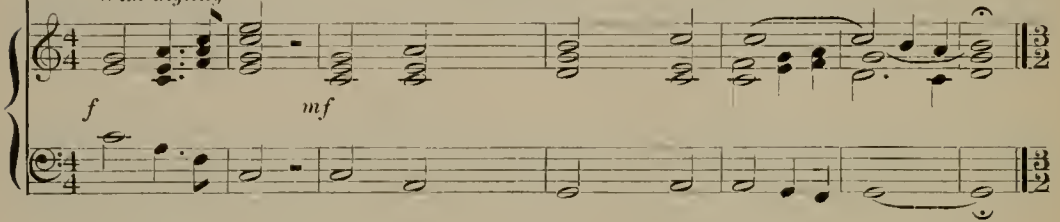
f



With dignity

f

mf



mf

cres.

f

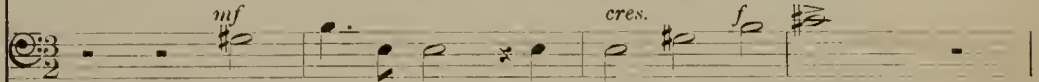


Be - hold the man whose name is The Branch ;

mf

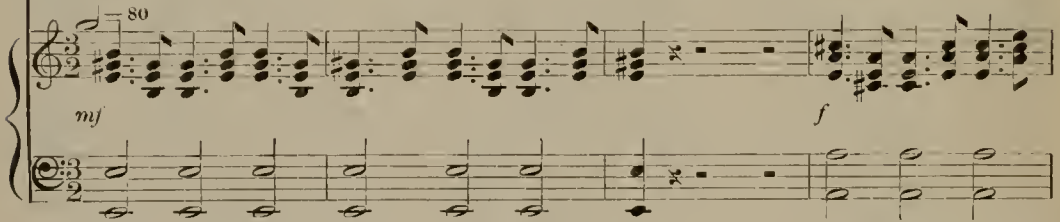
cres.

f



mf

f



p

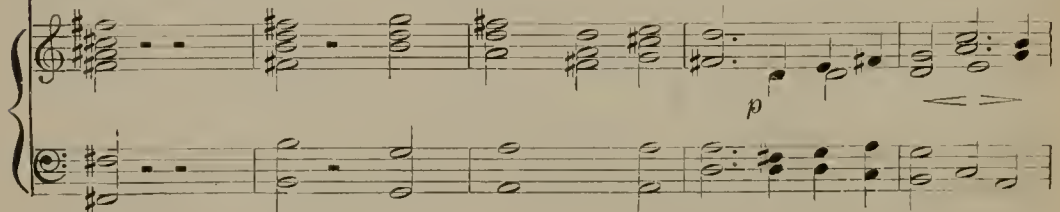


He. ev - en he, shall build the tem-ple of the Lord; and he shall bear the

p



p



cres. *dim.* *pp*

glo - ry, and shall sit and rule up - on his throne: and he shall

cres. *dim.* *pp*

cres. *dim.* *pp*

pp

be a priest up - on his throne: and the

pp

Arioso *p*

cres. *dim.*

coun - sel of peace shall be be - tween them both, the coun - sel of

cres. *dim.*

cres. *dim.*

THUS SPEAKETH THE LORD OF HOSTS

p *pp* *ppp*

peace shall be . . be - tween them both, the coun - sel of peace, of peace.

p *pp* *ppp*

peace shall be be - tween them . . both, the coun - sel of peace, of peace.

p *pp*

Ped. only pp

Not slow *SOPRANO, OR TENOR* *mf*

Art Thou the Christ? Art Thou the Son? The

Not slow = 112 *mf*

Without Peds.

Fa - ther's Im - age bright? And see we him whose arm up - holds

p *TENOR f f*

Earth and the star - ry height? Yea, yea,

BASS f f

Yea, yea,

p *pp* *f f*

With Peds.

ff *dim. rall.*

faith can pierce the cloud, faith can pierce the cloud Which veils thy glo - ry now ;

ff *dim.*

rall.

ff *dim.*

Allacca

Joyfully SOPRANO *f* *ff*

We hail thee, we hail thee, we hail thee, God, God, be-fore whose

ALTO *f* *ff*

We hail thee, we hail thee, we hail thee, God, God, be-fore whose

TENOR *f* *ff*

We hail thee, we hail thee, we hail thee, God, God, be-fore whose

BASS *f* *ff*

We hail thee, we hail thee, we hail thee, God, God, be-fore whose

Joyfully ♩ = 80

f *ff*

Ped. Sea lower

THUS SPEAKETH THE LORD OF HOSTS

throne The an - gels pros - trate bow, We hail thee, we hail thee, we hail thee,

throne The an - gels pros - trate bow, . . We hail thee, we hail thee, we hail thee,

throne The an - gels pros - trate bow, . . We hail thee, we hail thee, we hail thee,

throne The an - gels pros - trate bow, We hail thee, we hail thee, we hail thee,

The piano accompaniment consists of a grand staff with treble and bass clefs. It features a melody in the right hand and a supporting bass line in the left hand, with dynamic markings of *f* and *V*.

ff God; God, be - fore whose throne The an - gels pros - trate bow, God, be - fore whose

ff God; God, be - fore whose throne The an - gels pros - trate bow, God, be - fore whose

ff God; God, be - fore whose throne The an - gels pros - trate bow, God, be - fore whose

ff God; God, be - fore whose throne The an - gels pros - trate bow God, be - fore whose

The piano accompaniment continues with a grand staff, maintaining the *ff* dynamic and providing harmonic support for the vocal lines.

throne The an-gels pros - trate bow. Our sin - ful pride to cure With that pure love of

throne The an - gels pros - trate bow.

throne The an-gels pros - trate bow.

p

without Peds.

Detailed description: This system contains the first three vocal staves and the piano accompaniment. The vocal staves are in treble clef. The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. The piano part begins with a dynamic marking of *p* and includes the instruction "without Peds." at the bottom.

thine. O be thou born with-in our hearts, Most Ho-ly Child Di - vine. We hail thee, we

We hail thee, we

We hail thee, we

Smoothly

f

f

f

f

With Peds.

Detailed description: This system contains the remaining vocal staves and the piano accompaniment. The vocal staves are in treble clef. The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. The piano part includes the instruction "Smoothly" and a dynamic marking of *f*. The system concludes with the instruction "With Peds." at the bottom.

THUS SPEAKETH THE LORD OF HOSTS

hail thee, we hail thee God; God, be-fore whose throne The an-gels pros-trate

hail thee, we hail thee God; God, be-fore whose throne The an-gels pros-trate

hail thee, we hail thee God; God, be-fore whose throne The au-gels pros-trate

p *cres.*
bow. O be thou born with-in our hearts, Most Ho-ly Child Di-vine.

p *cres.*
bow. O be thou born with-in our hearts, Most Ho-ly Child Di-vine,

p *cres.*
bow. O be thou born with-in our hearts, Most Ho-ly Child Di-vine,

p *cres.*

p *cres.*

THUS SPEAKETH THE LORD OF HOSTS

ff Ho - ly, ho - ly, ho - ly . . Child Di - vine, O be thou born with- *Slow pp*

ff Ho - ly, ho - ly, ho - ly . . Child . Di - vine, Ho - ly, *Slow pp*

ff Ho - ly, ho - ly, ho - ly Child Di - vine, Ho - ly, *Slow pp*

ff *Slow pp*

in our hearts, Most ho - ly Child Di - vine. A - men, A - men. *f ff*

ho - ly. ho - - - - ly. A - men, A - men. *f ff*

ho - ly, ho - - - - ly. A - men, A - men. *f ff*

f ff

LIKE SILVER LAMPS

W. CHATTERTON DIX

J. BARNEY

Tempo moderato ♩ = 88

PIANO OR ORGAN
pp Sw. Org.

Sva.....

Sva.....

cres. rall. poco a poco

dim.

CHORUS. SOPRANO

a tempo

mf

Like sil-ver lamps in a dis-tant shrine The stars are sparkling bright; The

Sva.....

a tempo

bells of the cit-y of God ring out For the Son of Ma-ry was born to-night!

Sra.

The first system of the musical score. It features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics "bells of the cit-y of God ring out For the Son of Ma-ry was born to-night!". The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *f* is present at the end of the system.

The gloom is past, and the morn at last is coming with o-rient

cres. *f* *Sra.*

The second system of the musical score. It continues with the vocal line and piano accompaniment. The lyrics are "The gloom is past, and the morn at last is coming with o-rient". The piano accompaniment includes dynamic markings of *cres.* and *f*. A *Sra.* marking is placed above the piano staff.

light.

Sra. *dim.* *p* *Attacca.*

The third system of the musical score. The vocal line has a long rest with the word "light." written above it. The piano accompaniment continues with chords and moving lines. Dynamic markings include *dim.* and *p*. The system concludes with the instruction *Attacca.*

p TENOR SOLO

Nev-er fell mel-o-dies half so sweet As those which are fill-ing the skies, And

The fourth system of the musical score. It begins with a tenor solo marked *p* and "TENOR SOLO". The lyrics are "Nev-er fell mel-o-dies half so sweet As those which are fill-ing the skies, And". The piano accompaniment features chords and moving lines, with dynamic markings of *p* and *pp*.

LIKE SILVER LAMPS

Poco più lento

nev-er a pal-ace shone half so fair As the man-ger bed where our Sav-iour lies, the

Poco più lento

sf

a tempo

man-ger bed where our Sav - iour lies; No night in the year is half so dear As

a tempo

Reed *senza Reed*

p

this which has ended our sighs, which has end - ed our sighs, No night in the year is

p

half so dear As this which has end - ed our sighs.

Poco più lento

Nev-er fell mel-o-dies half so sweet As those which are filling the

Poco più lento

rit.

skies, No night in the year is half so dear As this which has

end - ed our sighs.

pp

Ped.

Allegro con spirito CHORUS Bass

f

Now a new Pow'r has come on the earth, A

Allegro con spirito = 112

Gl. Diaps.
Sur. Reed coup.

LIKE SILVER LAMPS

match for the ar - mies of hell; A Child is born who shall

con - quer the foe, And all the spir - its of wick - ed - ness quell, and

all the spir - its of wick - ed - ness quell. For Ma - ry's Son is the

cres. *ff*

cres. *f*

Might - y One Whom the proph - ets of God fore - tell, the proph - ets of

God fore - tell.

Sr.

Allucen

Tempo Lmo.

pp

CHORUS SOPRANO

The stars of heav'n still shine as at first They

gleamed on this won - der - ful night; The bells of the cit - y of

Sva

add to Sr.

LIKE SILVER LAMPS

God peal out, And the an - gels' song still rings in the height. *cres.* And love still

Sra.....

cres.

turns while the god - head burns, *cres. molto* Hid in flesh from flesh - ly sight. . . .

Sra.....

cres. molto

Ped. Gl. coup.

ff

Faith sees no lon - ger the sta - ble floor, The

CHORUS ALTO *ff*

Faith sees no lon - ger the sta - ble floor, The

TENOR *ff*

Faith sees no lon - ger the sta - ble floor, The

BASS *ff*

Faith sees no lon - ger the sta - ble floor, The pave - ment of

Sra.....

ff Gl.

pave - ment of sap - phire is there, The light of heaven streams out to the
 pave - ment of sap - phire is there, The light of heaven streams out to the
 pave - ment of sap - phire is there, The light of heaven streams out to the
 sap - phire is there, The light of heaven streams

west, And an - gels of God are crowd - ing the
 west, And an - gels of God are crowd - ing the
 west, And an - - gels are crowd - ing the
 out, streams out to the west, And an - gels of

LIKE SILVER LAMPS

ff

air, And heaven and earth thro' the

ff

air, And heaven and earth thro' the

ff

air, And heaven, . . . and heaven and earth thro' the

ff

God are crowd-ing the air, And heaven, and heaven and earth thro' the

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano is in bass clef. The key signature has one sharp (F#). The music is marked with a forte dynamic (*ff*). The lyrics are: "air, And heaven and earth thro' the" (first two staves), "air, And heaven, . . . and heaven and earth thro' the" (third staff), and "God are crowd-ing the air, And heaven, and heaven and earth thro' the" (fourth staff). The piano accompaniment features chords and moving lines in both hands.

dim. *p*

spot - less Birth Are at peace on this night so fair, at

dim. *p*

spot - less Birth Are at peace on this night so fair, at

dim. *p*

spot - less Birth Are at peace on this night so fair, at

dim. *p*

spot - less Birth Are at peace on this night so fair, at

dim. *Sw.* *p*

Ped.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano is in bass clef. The key signature has one sharp (F#). The music is marked with a piano dynamic (*p*) and a decrescendo (*dim.*). The lyrics are: "spot - less Birth Are at peace on this night so fair, at" (first four staves). The piano accompaniment features chords and moving lines in both hands, with a pedal point indicated by "Ped." at the bottom right.

pp

peace on this night so fair, . . . At peace on this night so

pp

peace on this night so fair, . . . At peace on this night so

pp

peace on this night so fair, . . . At peace on this night so

pp

peace on this night so fair, . . . At peace on this night so

cres. molto *ff*

fair, at peace on this night so fair.

cres. molto *ff*

fair, at peace on this night so fair.

cres. molto *ff*

fair, at peace on this night so fair.

cres. molto *ff*

fair, at peace on this night so fair.

f Org.

SING, O HEAVENS

BERTHOLD TOURS

Allegro ma non troppo

$\text{♩} = 104$

ORGAN

CHORUS
SOPRANO

Sing, O heav-ens, sing, O heav-ens, and be joy - ful, O earth, Sing, O

ALTO

Sing, O heav-ens, sing, O heav-ens, and be joy - ful, O earth, Sing, O

TENOR

Sing, O heav-ens, sing, O heav-ens, and be joy - ful, O earth, Sing, O

BASS

marcato

heav - ens, sing, O heav-ens, and be joy - ful, O earth; And break forth in - to

marcato

heav - ens, sing, O heav-ens, and be joy - ful, O earth; And break forth in - to

marcato

heav - ens, sing, O heav-ens, and be joy - ful, O earth; And break forth in - to

marcato

heav - ens, sing, O heav-ens, and be joy - ful, O earth; And break forth in - to

marcato

sing-ing, and break forth in - to sing-ing, O mountains, O mountains, O moun - -

sing-ing, and break forth in - to sing-ing, O mountains, O mountains, O moun - -

sing-ing, and break forth in - to sing-ing, O mountains, O mountains, O moun - -

sing-ing, and break forth in - to sing-ing, O mountains, O mountains, O moun - -

SING, O HEAVENS

mf *cres.* *f*
 tains. Sing, O heav-ens, sing, O heav-ens, and be joy - ful, O earth, O
mf *cres.* *f*
 tains. Sing, O heav-ens, sing, O heav-ens, and be joy - ful, O earth, O
mf *cres.* *f*
 tains. Sing, O heav-ens, and be joy - ful, O earth, sing, O
mf *cres.* *f*
 tains. and be joy - ful. O earth, O

ff
 earth, O earth, and be joy - ful, O earth; Sing, O
ff
 earth, O earth, and be joy - ful, O earth; Sing, O
ff
 heav-ens, and be joy - ful and be joy - ful, O earth; Sing, O
ff
 earth, O earth, and be joy - ful, O earth; Sing, O

heav-ens, and be joy-ful, O earth, sing, O heav-ens, and be joy-ful, be

heav-ens, and be joy-ful, O earth, sing, O heav-ens, and be joy-ful, be

heav-ens, and be joy-ful, O earth, sing, O heav-ens, and be joy-ful, be

ritardando

joy-ful, be joy-ful, be joy-ful, O earth.

joy-ful, be joy-ful, be joy-ful, O earth.

joy-ful, be joy-ful, be joy-ful, O earth.

ritardando *a tempo*

Piano introduction in G major, 4/4 time. The music features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *f* (forte), *dim.* (diminuendo), and *p* (piano).

Andante

SOPRANO SOLI

Vocal parts for Soprano, Alto, Tenor, and Bass. The lyrics are: "For un - to us is born this day in the cit - y of . Da - vid, a". The tempo is *Andante* and the dynamics are *p* (piano).

Piano accompaniment for the vocal section. The tempo is *Andante* with a metronome marking of ♩ = 63. The dynamics are *pp* (pianissimo).

Più animato

CHORUS

Vocal parts for the Chorus. The lyrics are: "Sav - iour, which is Christ the Lord, which is Christ the Lord. Ho - san - na, Ho -". The tempo is *poco rall.* (poco rallentando) and the dynamics are *dim.* (diminuendo) and *f* (forte).

Piano accompaniment for the Chorus. The tempo is *poco rall.* (poco rallentando) and the dynamics are *dim.* (diminuendo) and *f** (forte). The tempo changes to *Più animato* with a metronome marking of ♩ = 80. The instruction *senza Ped.* (senza Pedal) is present at the end.

cres. *ff*

san - na, Ho - san - na to the Son of Da - vid. . . .

cres. *ff*

** ff Org.*

Ped.

mf *p* *pp*

Andante con moto
SOPRANO SOLO

Bless-ed is he. . . . bless-ed is he, . . . bless-ed is he that

Andante con moto ♩ = 76

p *sempre legato*

SING, O HEAVENS

dim.

com-eth in the Name, in the Name of the Lord, in the Name of the Lord.

CHORUS *pp*
TENOR & BASS

Blessed is he that

Bless-ed is he that com-eth, bless-ed is he, . . . is

CHORUS, SOPRANO & ALTO *pp*

Bless-ed is he that com-eth in the

com-eth,

Bless-ed is

Poco più Andante

he, is he, is he, . . . he that cometh in the Name of the Lord. . . .

Name, in the Name of the Lord, in the Name of the Lord. . . .

he, he that com-eth in the Name of the Lord. . . .

Poco più Andante

pp

Più animato

cres.

ff

Allegro maestoso

Ho - san - na, Ho - san - na, Ho - san - na in the high - est.

Ho - san - na, Ho - san - na, Ho - san - na in the high - est.

Ho - san - na, Ho - san - na, Ho - san - na in the high - est.

Più animato ♩ = 84

Allegro maestoso ♩ = 69

senza Ped.

Ped.

To God on high be glo - ry, to God on high be glo - ry, to God . be

To God on high be glo - ry, to God on high be glo - ry, to God . be

To God on high be glo - ry, to God on high be glo - ry, to God be

to God . be

SING, O HEAVENS

Piu Andante *pp* *rallentando*

glo-ry, to God . . be glo-ry, and peace . . on earth to

glo-ry, to God . . be glo-ry, and peace . . on earth to

glo-ry, to God . . be glo-ry, and peace . . on earth to

glo-ry, to God be glo-ry, and peace . . on earth to

Piu Andante *rallentando*

p *pp*

f *Tempo Imo.* *cres.*

men; To God on high be glo - ry, to God on high be glo - ry, to God, to God on

f *cres.*

men; To God on high be glo - ry, to God, to God on

f

men; To God on high be glo - ry, to

f

men; To God on high, to God on high be glo - ry,

f *cres.*

Tempo Imo.

cen - - do *ff*

high, to God, to God on high, to God on

cen - - do *ff*

high, to God, to God on high, . . . to God on

cres. - - cen - - do *ff*

God, to God on high, on high, to God on

cres. *ff*

to God on high, to God on high, to God, to God on high, on

cen - - do *ff*

molto rallentando

high, to God on high, to God on high, to God be glo - ry. O

high, to God on high, to God on high, to God be glo - ry. O

high, to God on high, to God on high, to God be glo - ry. O

molto rallentando

Molto maestoso
sempre ff

come, all ye faith - ful, Joy - ful and tri - um - phant, O

sempre ff

come, all ye faith - ful, Joy - ful and tri - um - phant, O

sempre ff

come, all ye faith - ful, Joy - ful and tri - um - phant, O

sempre ff

Molto maestoso = 58

sempre ff

come ye, O come ye to Beth - le - hem; Come and be - hold him

come ye, O come ye to Beth - le - hem; Come and be - hold him

come ye, O come ye to Beth - le - hem; Come and be - hold him

senza Ped.

born the King of An - gels: O come, let us a - dore him, O come, let us a -

born the King of An - gels: O come, let us a - dore him, O come, let us a -

born the King of An - gels: O come, let us a -

born the King of An - gels: O come, let us a -

ritardando *Adagio*

dore him, O come, let us a - dore him, — Christ the Lord. A - men.

dore him, O come, let us a - dore him, — Christ the Lord. A - men.

dore him, O come, let us a - dore him, — Christ the Lord. A - men.

dore him, O come, let us a - dore him, — Christ the Lord. A - men.

ritardando *Adagio*

Ped.

THE FIRST NOWEL

SEMI-CHORUS OR SOLO $\text{♩} = 126$

Traditional

mf

1. The first Now - el the an - gel did say, Was to cer-tain poor
 2. They look - ed up and saw a star, Shin - ing in the
 3. And by the light of that same star, Three wise - men
 4. This star drew nigh to the north - west, O'er Beth - le -

mf

shep-herds in fields as they lay; In fields where they lay
 East be - yond them far, And to the earth it
 came from coun - try far; To seek for a King was
 hem it took its rest, And there it did both

keeping their sheep, On a cold win - ter's night that was so deep.
 gave great light, And so it con - tin - ued both day and night.
 their in - tent, And to fol - low the star wher - ev - er it went.
 stop and stay, Right o - ver the place where Je - sus lay.

CHORUS, *piu mosso*

ff

Now - el, Now - el. Now - el, Now - el, Born is the King of Is - ra - el.

ff

5 Then entered in those wisemen three,
 Full reverently upon their knee,
 And offered there, in his presence,
 Their gold, and myrrh, and frankincense.

Nowel, &c.

6 Then let us all with one accord,
 Sing praises to our heavenly Lord,
 That hath made Heaven and earth of nought,
 And with his blood mankind hath bought.

Nowel, &c.

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